

# Peter Noever

# UPSTAIRS DOWN

■ ■ ■ The Pit ■ The Tower ■ The Terrace Plateau

## Exhibition

**15 January to 27 February 1994**

## STOREFRONT for Art and Architecture

**Kenmare Street 97, New York, N.Y. 10012**

**Gallery Hours: Tuesday to Saturday 12 - 6 pm**

Opening Reception: January 15, 6 - 8 pm

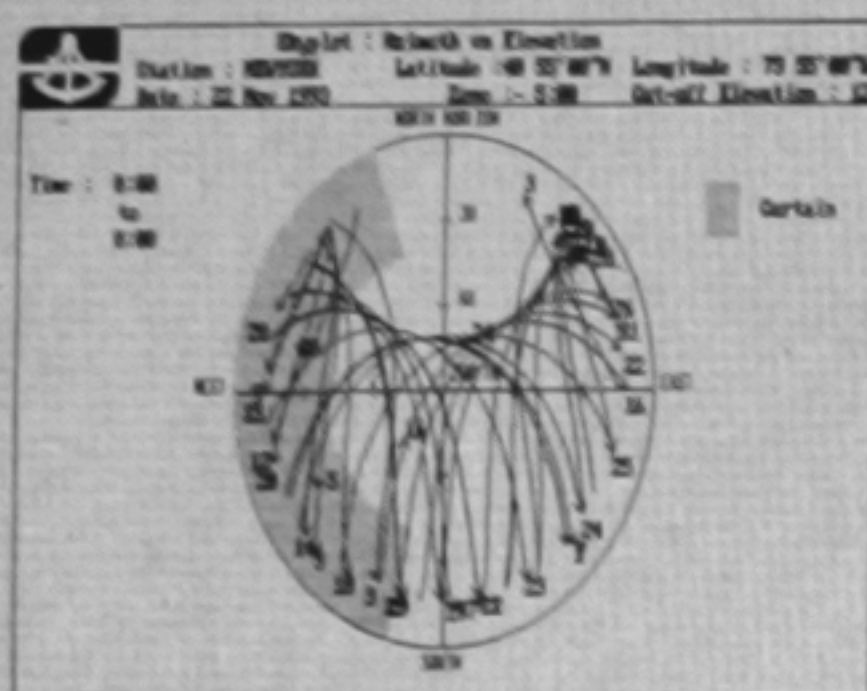
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## UPCOMING EXHIBITION

Laura Kurgan

**YOU ARE HERE:**  
Information Drift  
8 MARCH to 16 APRIL



**YOU ARE HERE:** INFORMATION DRIFT is a COMPUTER-BASED MULTIMEDIA INSTALLATION THAT SEEKS TO EXPLORE AND QUESTION THE WAYS IN WHICH MAPS WORK TO PROVIDE INFORMATION, AND THE RELATIONS BETWEEN MAPS AS INFORMATION AND THE SPACES THEY SEEK TO PORTRAIL. USING SPIN-OFF MILITARY TECHNOLOGY FOR SATELLITE-BASED REAL-TIME MAPPING (GPS) AND FOR WIDESCREEN DATA DISPLAY (HUD), THE PROJECT INVOLVES CONSTRUCTING SELECTIVE DIGITAL MAPS, MANIPULATING THEM WITHIN GEOGRAPHIC INFORMATION SYSTEMS (GIS) DATABASES, AND PRESENTING THEM ON TRANSPARENT DISPLAY SCREENS OVERLAP ON WALL DISPLAYS AND WINDOWS. THE AIM IS TO INVESTIGATE THE SPATIAL CHARACTERISTICS OF THE MAP ITSELF, WHICH IS TO SAY THE ARCHITECTURES OF ITS INFORMATION, AND THEIR EFFECTS ON THE SPACES THROUGH WHICH THE MAP GUIDES ITS USERS. THE "HERE" OF A MAP, AND MAPS ALWAYS PRESUPPOSE SOME SORT OF ORIENTING "YOU ARE HERE," IS QUITE ANOTHER THING FROM THE "HERE" OF THE CITY OR THE DESERT, AND DRIPPING IN THE INFORMATION ZONE OF THE MAP CAN YIELD A SHARPLY DIFFERENT EXPERIENCE OF SPACE.

IF THE NEW STOREFRONT ALLOWS THE BUILDING'S OUTSIDE TO BECOME ITS INSIDE, AND VICE VERSA, "INFORMATION DRIFT" AIMS TO REITERATE THIS READY REVERSIBILITY AT ANOTHER LEVEL. WHETHER OR NOT THE WALLS PHYSICALLY MOVE, THE SPACE OF THE GALLERY IS ALREADY AFFECTED BY THE EASY ENTRANCE OF THE "OUTSIDE" IN THE MODE OF INFORMATION, LAYERED THROUGH AND THROUGH WITH SPACES UTTERLY HETEROGENEOUS TO THOSE IN WHICH OUR BODIES ARE ACCUSTOMED TO MOVING. WITH THE INTRODUCTION OF THESE MAPS DISPLAYED AS VIRTUAL IMAGES, LIGHT IMAGES, OPTICALLY FOCUSED AT INFINITY — NO VIEWER WILL BE ABLE TO REMAIN WITHIN THE STOREFRONT FOR VERY LONG.

## WANTED: PROPOSALS

Deadline Extended to Feb. 15th

### QUEER SPACE MANIFESTOS/PROPOSALS

*Flaming through outer space? Or cruising your inner child? ACTING UP, going down, carrying on. Hang around, come across, put out, jerk off, leg on, boogie down, work through, fashion forward, lay back. Safety. Danger. Uptown. Downtown. Ask. Tell. Where are the traces of all our queer ancestors? Where did they arrive, shelter, display, depart? Melvin Dixon says: "I'll be somewhere listening for my name."*

*Voices and discourses. Trade, betrayal, tradition. Erasures - racism - race, laborers, laborers: logging, and barbers, and barbers. A homeless person's "right to privacy" - where does it live? Younger and older, effeminate/female/feminine/masculine/hybrid. Communities, emotions, microcosms. Dignity/pride/exhibitionism/shyness/shame/attitude/public displays of affection.*

*"All the rage"*  
*Whom is a march a parade a demonstration?*  
*The dictionary says: "Queer from German queer (oblique, cross, adverse)."*

WHAT MAKES SPACE QUEER? HOW TO GIVE QUEER SPACE A HISTORY AND A FUTURE, A POWERFUL PRESENCE? WHAT'S THE QUEEREST IN UTOPIAS, IN DIASPORAS, IN ENVIRONMENTS, IN INTIMACIES, IN BOWLING LEAGUES, IN HEALTH AND ILLNESS, IN SOLIDARITY, IN URBAN PETS, IN NATIONALISM AND COSMOPOLITANISM, IN SELF-DEFENSE, IN CYBERSPACE, IN JOBS AND NO JOBS, IN FILM AND VIDEO, IN THE CHRISTIAN RIGHT, IN MEMORY, IN THE HYPOTHETICALS, IN THE HIGH SCHOOLS, IN DANCING AND WALKING, IN CIVIL SOCIETY, AND IN INTERIOR DECORATING? THE STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK IS SOLICITING QUEER SPACE MANIFESTOS AND MANIFESTO/PROPOSALS FOR A COLLECTION EDITED BY EYE KOSOFFSKY SEDGWICK WITH BEATRIZ COLOMINA AND DENNIS DOLLENS, AN INSTALLATION CURATED BY CINDY PATTON, AND OTHER POSSIBLE INSTALLATIONS/EVENTS (VIDEOS/ BILLBOARDS PERFORMANCES/ MONUMENTS/ RALLIES, CIRCLE LINE CRUISES/ BARNEY'S WINDOWS/ETC.) AROUND NEW YORK, TIMED FOR 25TH ANNIVERSARY OF STONEWALL THIS SUMMER. MANIFESTOS AND MANIFESTO/PROPOSALS CAN TAKE ANY FORM BUT SHOULD BE TWO 8 1/2" X 11" PAGES OR LESS INCLUDING ANY DRAWINGS. (PROPOSALS, IF INCLUDED, NEED NOT BE DETAILED AT THIS STAGE.)

send to:

### QUEER SPACE

STOREFRONT FOR ART AND ARCHITECTURE  
97 KENMARE STREET, NEW YORK, NY 10012  
TEL: 212-431-5795 FAX: 212-431-5795

## GRANTS AVAILABLE

NYSICA: Independent Projects

THE ARCHITECTURE, PLANNING AND DESIGN PROGRAM OF NEW YORK STATE COUNCIL ON THE ARTS ANNOUNCES THE AVAILABILITY OF PROJECT GRANTS FOR ARCHITECTS, DESIGNERS AND SCHOLARS THROUGH ITS INDEPENDENT PROJECTS CATEGORY.

GRANTS OF UP TO \$10,000 WILL BE AVAILABLE FOR ARCHITECTS, DESIGNERS AND SCHOLARS TO REALIZE SPECIFIC PROJECTS WHICH ADVANCE THE FIELD AND CONTRIBUTE TO THE PUBLIC'S UNDERSTANDING OF THE DESIGNED ENVIRONMENT: FOR EXAMPLE, DEVELOPMENT OF DESIGN PROTOTYPES, HISTORICAL STUDIES OF BUILDING TYPES, OR EXPLORATIONS OF NEW TECHNOLOGY FOR THE DESIGN FIELDS. THE PROGRAM IS PARTICULARLY INTERESTED IN INNOVATIVE IDEAS BEING EXPLORED OUTSIDE OF TRADITIONAL PRACTICE. INDIVIDUALS WHOSE WORK IS NOT BROADLY KNOWN ARE ENCOURAGED TO APPLY.

PROJECTS MAY RELATE TO ANY OF THE PROGRAMS' FUNDING CATEGORIES, AND TO ANY OF THE ELEVEN DISCIPLINES IT COVERS, INCLUDING: ARCHITECTURE, ARCHITECTURAL HISTORY, LANDSCAPE ARCHITECTURE, URBAN AND RURAL PLANNING, URBAN DESIGN, HISTORIC PRESERVATION, GRAPHIC DESIGN, INDUSTRIAL DESIGN, AND ARCHITECTURAL DOCUMENTATION.

APPLICANTS MUST BE SPONSORED BY A NON-PROFIT ORGANIZATION. THE ARCHITECTURE PROGRAM STAFF WILL ASSIST INDIVIDUALS IN IDENTIFYING AN APPROPRIATE GROUP, BUT THIS MUST BE DECIDED BEFORE SUBMITTING AN APPLICATION. ONLY NEW YORK STATE RESIDENTS ARE ELIGIBLE TO APPLY.

AN OPEN MEETING TO DISCUSS THIS FUNDING OPPORTUNITY FOR INDIVIDUALS IN THE DESIGN FIELDS WILL TAKE PLACE ON THURSDAY, JANUARY 20TH AT 6:30 PM AT THE ARCHITECTURAL LEAGUE (457 MADISON AVENUE, NEW YORK CITY). REPRESENTATIVES FROM NEW YORK STATE COUNCIL ON THE ARTS WILL BE THERE TO DESCRIBE THE PROGRAM AND ANSWER YOUR QUESTIONS.

IF YOU NEED NYSICA GUIDELINES OR ASSISTANCE WITH THE APPLICATION PROCESS, PLEASE CALL ANNE VAN INGEN OR DEBORAH NORDEN AT 212.387.7013. ALL APPLICATIONS ARE DUE ON MARCH 1, 1994. FINAL DECISIONS WILL BE MADE IN THE SUMMER OF 1994.

*tommorrow's taste today*  
by Isa Sautebin-Marras and Amerigo Marras

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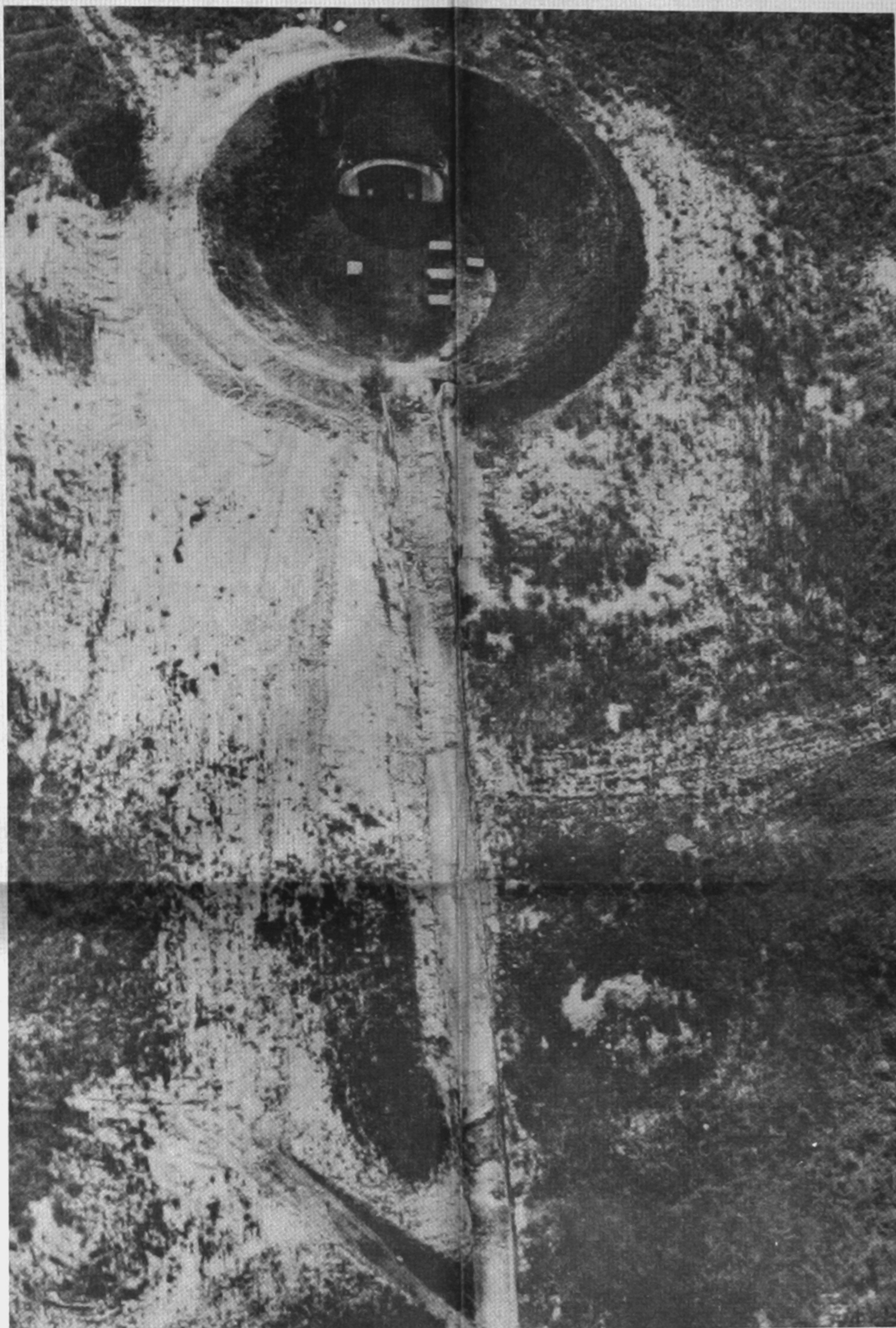
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# UPSTAIRS DOWN

The Pit, The Tower, The Terrace-Plateau



## PETER NOEVER

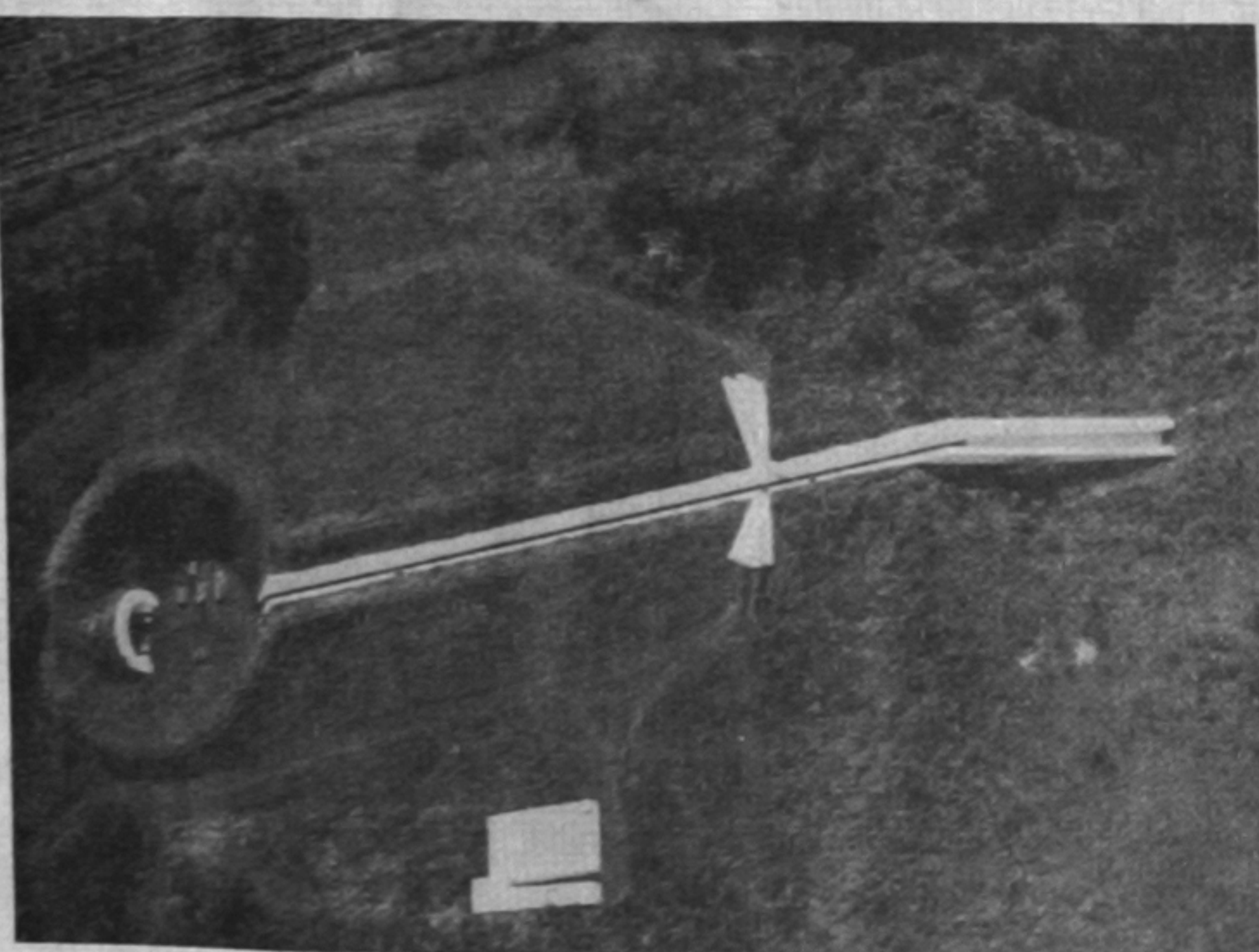
15 January to 26 February 1994

Gallery Hours: Tuesday - Saturday 12-6pm  
Opening Reception: January 15, 6-8pm

*This project has been made possible with major support from*  
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A catalogue of this exhibition will be available with texts from Kyong Park, Michael Sorkin and Gabriele Petrick, and statements from Bernard Rudofsky, Carlo Scarpa, Günther Feuerstein, Friedrich Achleitner.  
40pp. 11 x 16.5. illustrations: 20 b/w, 50 color

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Peter Noever, Aerial view

The Pit, The Tower, The Terrace-Plateau  
15 JANUARY to 26 FEBRUARY

Peter Noever

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## DOWNSTAIRS UP

Kyong Park

PETER NOEVER, DESIGNER, DIRECTOR OF AUSTRIAN MUSEUM FOR APPLIED ART: MAK (ÖSTERREICHISCHEN MUSEUMS FÜR ANGEWANDTE KUNST) IN VIENNA, AND THE CHIEF EDITOR OF ARCHITECTURAL MAGAZINE UMRIS, WILL PRESENT HIS RECENT AND ON-GOING PROJECTS IN AN EXHIBITION CALLED UPSTAIRS DOWN: THE PIT, THE TOWER, THE TERRACE-PLATEAU. HIS FIRST IN NEW YORK, THE EXHIBITION WILL BE CENTERED ON VARIOUS BUILDING PROJECTS ON A SITE IN BURGENLAND (BREITENBRUNN), AUSTRIA, WHERE THE PIT, THE TOWER AND OTHER WORKS ARE LOCATED, AND THE TERRACE-PLATEAU, WHICH IS ON THE GROUNDS OF MAK IN VIENNA. THIS WILL ALSO BE THE FIRST EXHIBITION WITHIN THE COLLABORATIVE BUILDING PROJECT BY VITO ACCONCI AND STEVEN HOLL, WHICH HAS PHYSICALLY TRANSFORMED STOREFRONT.

IN A RATHER PASTORAL SITE NEAR BURGENLAND, PETER NOEVER HAS BUILT A SERIES OF WORKS THAT BEGAN WITH THE RENOVATION OF AN EXISTING 200 YEAR OLD WINE CELLAR (1971). AFTER COVERING THE VAULTED ROOF OF THE WINE CELLAR WITH GRASS, HE THEN EXCAVATED A ROUND AND OPEN SPACE, CALLED THE "PIT," AT THE REAR OF THE WINE CELLAR (1972/73). HE THEN BUILT THE "QUARRY PASSAGEWAY" (STEINBRUCH-GANG), A 65 M LONG AND 3.5 M STRAIGHT TRENCH THAT CONNECTS THE "PIT" AND A QUARRY THAT EXISTS AT THE FAR END OF THE SITE (1980/81). THIS STAGE OF CONSTRUCTION ALSO INCLUDED THE "QUARRY-STAIR CONSTRUCTION" (STEINBRUCH-STIEGENANLAGE), LEADING DOWN TO THE QUARRY 15 M LOWER, AND THE "WING-STAIR ELEMENTS" (FLÜGEL-TREPPEN-ELEMENTE) THAT BISECTS "QUARRY-STAIR CONSTRUCTION." THE "WING-STAIR ELEMENTS" LEADS UP FROM THE "QUARRY PASSAGEWAY" UP TO THE GENERAL GROUND LEVEL OF THE SITE FROM WHERE EVERYTHING WAS EXCAVATED.

THROUGH THESE EXCAVATIONS, NOEVER CONNECTS THE THREE MAIN LEVELS OF THIS SITE: GROUND LEVEL, THE FLOOR OF THE WINE CELLAR, AND THE QUARRY. HIS PASSAGEWAYS, STAIRS AND SPACES INTEGRATE THE SITE TO CREATE AN ARCHITECTURE BY LANDSCAPE. THE RESULT IS AN ANTIDOTE TO THE DISPARITY BETWEEN THE PRACTICE OF ARCHITECTURE, LANDSCAPE ARCHITECTURE AND ART, AND DISPLAYS THE GREAT POTENTIAL FROM THE INTEGRATION OF THESE DISCIPLINES THAT COMMAND THE MAKING OF OUR BUILT ENVIRONMENT.

ONCE THE EXISTING ELEMENTS AND LEVELS ARE CONNECTED BELOW GROUND, NOEVER THEN BUILDS FROM GROUND UP. IN 1982/83 THE "TOILET WITH CONCRETE PLATEAU" (KLOSETT MIT BETON-PLATEAU) WAS BUILT TO HOUSE TWO WITHOUT-FLUSH TOILETS AND A WASH BASIN. THE "WOOD-PLATEAU" (HOLZ-PLATEAU), A MASSIVE FOOT-BRIDGE-LIKE TIMBER CONSTRUCTION, WAS CONSTRUCTED 0.5 M ABOVE GROUND LEVEL AS A PLATFORM TO VIEW THE SITE (1986). THE "36 CONCRETE ROCKS" (36 BETON-STEINE), ORIGINALLY MADE FOR THE EXHIBITION "LAND IN SIGHT," IN MUCSARNOK, BUDAPEST (1989), TO PROJECT THE ARCHITECTURAL RHYTHM OF THE MUSEUM INTO ITS FRONT COURTYARD, WAS LATER TRANSPORTED AND PLACED INSIDE THE QUARRY (1990). HIS MOST RECENT PROJECT IS "CUBE 37" (COMPLETED IN NOVEMBER 1993), A TWO STOREY RESIDENCE WITH UNDERGROUND TUNNEL TO THE "PIT." THE NEXT BUILDING PROJECT WILL BE THE "TOWER," A 25 METER HIGH OBSERVATION

WILL BE THE "TOWER," A 25 METER HIGH OBSERVATION TOWER THAT WAS DESIGNED IN 1990/91. WITH EACH CONSTRUCTION, NOEVER NOW GOES HIGHER AND HIGHER.

WHILE IN VIENNA, NOEVER DIRECTS A MUSEUM BUT, IN BURGENLAND, HE IS BUILDING A MUSEUM. HERE THERE IS NO CURATOR, NO DIRECTOR AND NO SUPPORTERS TO CONTEND WITH, ONLY HIMSELF. THE COLLECTION OF THIS MUSEUM IS MADE AND OWNED BY PETER NOEVER, WHICH HAS PHYSICALLY TRANSFORMED STOREFRONT.

A RADICAL IDEA TO MAKE, SHOW AND COLLECT HIS LIFE'S WORK IN ONE PLACE. A PHILANTHROPY TO HIMSELF.

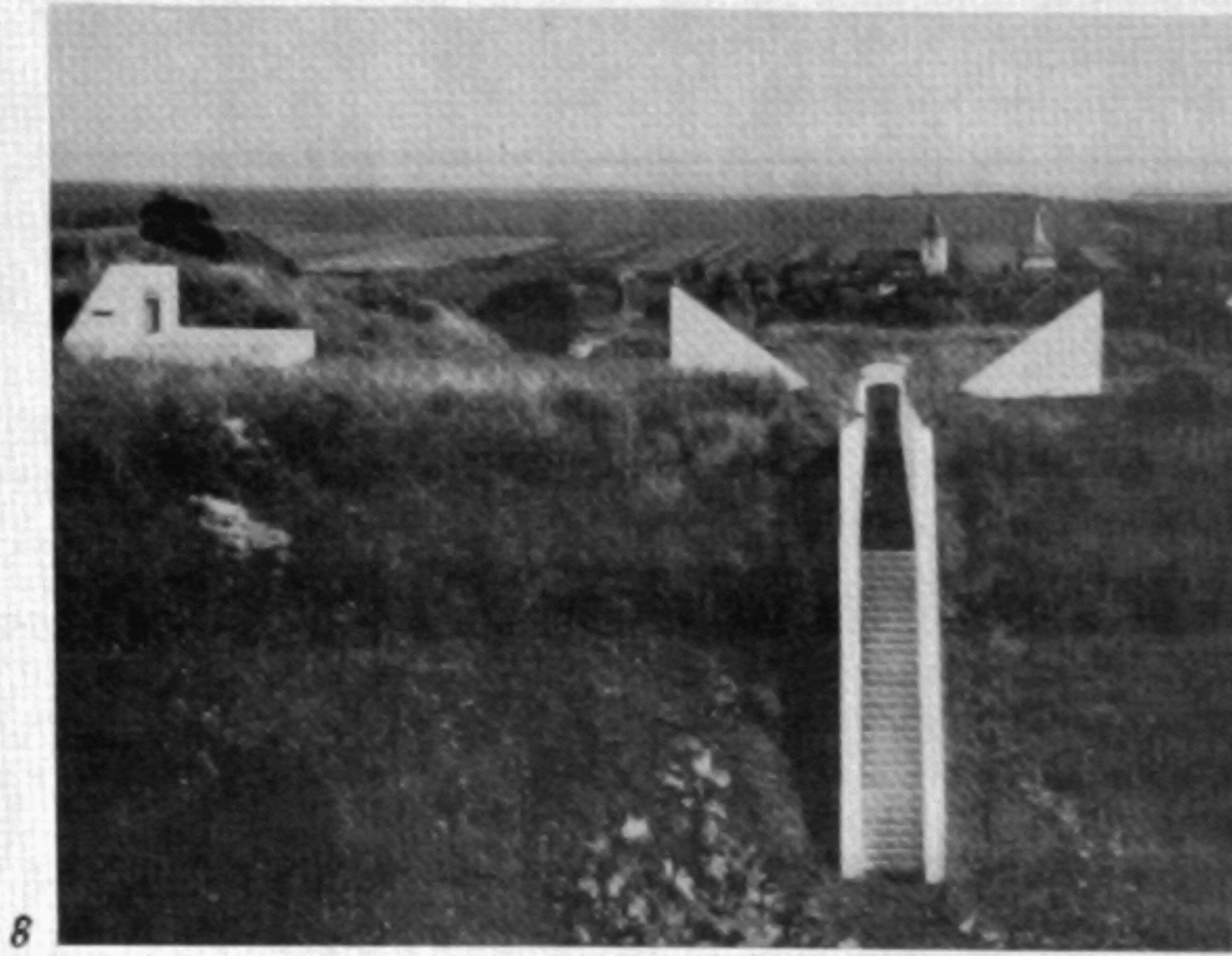
THE RESULT IS AN ARCHITECTURE IN SOLITUDE, A LABYRINTH WHICH TRAPS TIME. ROOFED BY HEAVEN, MOST OF IT IS HIDDEN OR FIRM TO THE GROUND. HERE ARCHITECTURE RESTRAINS, NOT DOMINATES, THE EMBRYONIC URGE OF THE EARTH. A STONEHENGE RELIEVED, HUMANS ARE REDUCED AND BELOW THE UNI-

PLACE, WHICH HAS NO SKIN, SO THAT AIR AND EARTH CAN FLOW UNFILTERED AND UNDIVIDED. LIGHT FALLS FRESH AND RESTS SHARP ON ITS WHITE-WASHED CONCRETE WALLS AND SPACES. CELEBRATED ARE WHAT'S THERE AND WHAT FALLS THERE. LIGHT IS DENIED AND SHAPED, LIKE WINE AND STONES FROM THERE WILL.

BUT THIS IS ALSO WHERE ZEN MEETS GODZILLA. THE "TOILET WITH CONCRETE PLATEAU," AUSTERE INSIDE AND OUT, IS LIKE A BUNKER MADE FOR MEDITATION. ITS SLOPING RECTANGULAR SHAPE REMINDS ME OF THE ENCLOSURE OF THE STAIR WHICH TAKES YOU DOWN TO AN INTERCONTINENTAL BALLISTIC MISSILE SILO. THE LIGHT THAT PIERCE THROUGH ITS NARROW AND HORIZONTAL SLIT FEELS ALMOST RADIOACTIVE. IN THIS DARK CAVERN, THE CONCRETE TOILETS WITHOUT FLUSH VIRTUALIZE A POST-NUCLEAR LIVING. EACH WITH A LOUDSPEAKER INSIDE AND WEIGHING 3.5 TONS, THE "36 CONCRETE ROCKS" ARE TOO SARDONIC MERELY FOR SITTING. SOMETHING ALIVE MIGHT BE CASTED INSIDE. SOMETHING BIG COULD STAND ABOVE THEM. THEY TOO LOOK RADIOACTIVE, REMINDING ME OF THE ABANDONED NUCLEAR POWER PLANTS THAT ARE EVERYWHERE. MAY BE SPENT NUCLEAR FUELS ARE INSIDE. THE "TOWER," WITH ITS LONG VERTICAL LADDER CONNECTING ALL OF ITS FLOORS, LOOKS SO MUCH LIKE A SECTION OF A MISSILE SILO. THE ROUND EXCAVATION THAT MADE THE "PIT" COULD BE A BOMB SITE THAT HAS SOFTENED WITH TIME. THE TRENCHED "QUARRY PASSAGEWAY," AND THE TUNNEL SHOOTING FROM THE RECENTLY COMPLETED "CUBE 37," ALL BRING MILITARY AND RELIGIOUS READINGS WHICH, I SUSPECT, WERE NOT HIS INTENT AS HE WHITE WASHED THEM ALL.

THE TERRACE PLATEAU, AN ELEVATED PLATFORM AT THE END OF MAK'S COURTYARD, IS NOEVER'S PEDESTAL TO SHOWCASE EXPERIMENTAL ARCHITECTURE. THE PROPOSALS FROM RAIMUND ABRAHAM, COOP HIMMELBLAU, GUNTHER DOMENIG, MARK MACK, THOM MAYNE, ERIC OWEN MOSS, HELMUT RICHTER, MICHAEL SORKIN AND LEBBEUS WOODS WOULD MAKE IT THE FIRST PROSCENIUM FOR ARCHITECTURE. IT WOULD BE A MONUMENTAL VICTORY, FOR EXPERIMENTAL ARCHITECTURE, IF REALIZED. THE IDEA OF A MUSEUM EXHIBITING BUILDINGS OR HAVING A COLLECTION OF BUILDINGS ON SITE IS A RADICAL ONE, THE SAME AS NOEVER DOES IN BURGENLAND AND THE COLLABORATIVE BUILDING PROJECT BY VITO ACCONCI AND STEVEN HOLL AT STOREFRONT.

NOEVER'S VISION ARE EVERYWHERE IN MAK. THE SPACES THAT HOUSE ITS COLLECTIONS WERE DESIGNED BY GUNTHER FORG, DONALD JUDD, FRANZ GRAF, JENNY HOLZER, BARBARA BLOOM, EICHINGER ODER KNECHTL, HEIMO ZOBERNIG, MANFRED WAKOLBINGER, GANG ART AND PETER NOEVER, EACH CREATING DIFFERENT INTERPRETATION ON SPACE FOR ART. JAMES WINES DID AN INSTALLATION AT THE ENTRANCE TO THE BOOK-STORE, AND THE MAJOR EXHIBITION FOR THE REOPENING WAS "THE RENOVATION OF THE RENOVATED MAK" BY VITO ACCONCI WHO SPATIALLY UPENDED A MAJOR PART OF THE MUSEUM. TOGETHER, THEY REALIZE NOEVER'S AMBITION TO MAKE VIENNA AN INTERNATIONAL CENTER FOR ART AND ARCHITECTURE ONCE AGAIN. IN MANY WAYS THE CONFRONTATION OF THE OLD MAK AND THE NEW "TERRACED PLATEAU" IS THE PORTRAIT OF PETER NOEVER'S DOUBLE LIFE: A PUBLIC FIGURE IN VIENNA AND A SOLITARY WORKER IN BURGENLAND.



7 Cross Point of Quarry Passageway with Concrete Walls and Two-Winged Staircase Elements

8 Quarry Stair Construction, Toilet with Concrete Plateau View to the Neusiedlersee

9 The Tower

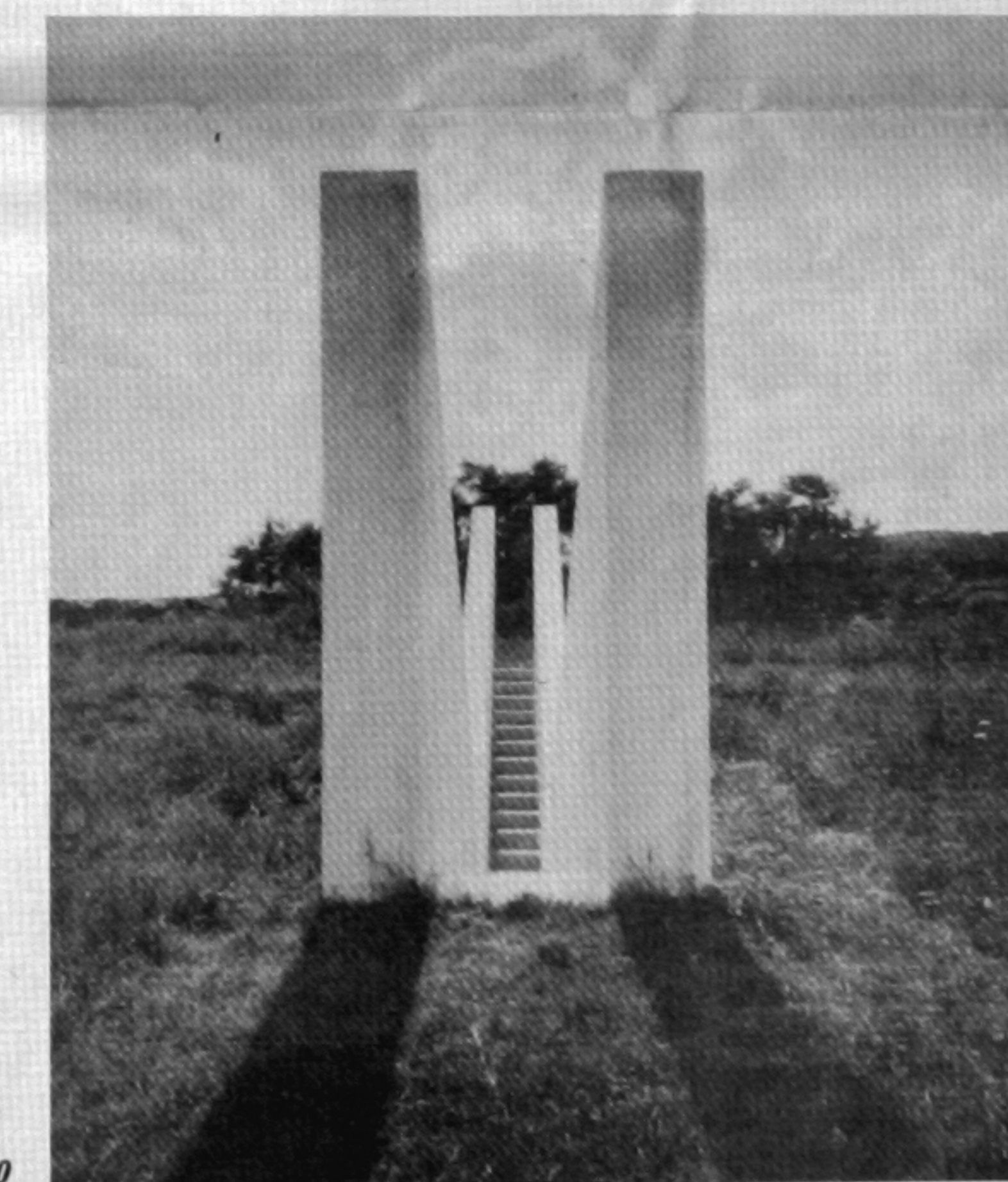
10 Wing-Stair 1980/81

11 Wing-Stair 1980/81

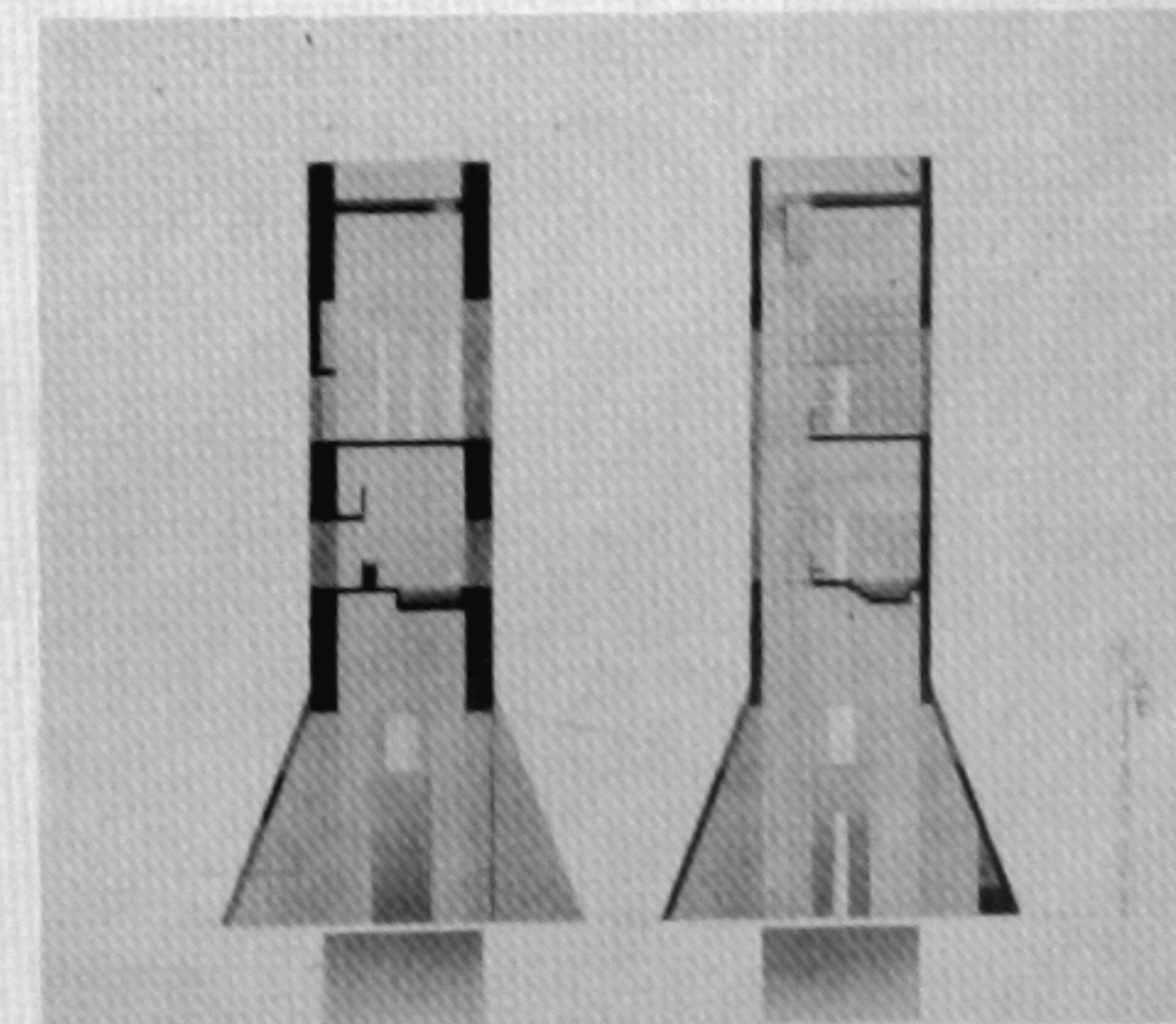
12 The Tower, Stage II, Section North-South, Section West-East

13 Terraced Plateau in the MAK Garden

14 The Tower, South and West Elevation



12



It's some time now since sculpture, hemmed by slackening figural possibilities, by the dimming aura of adjunction to architecture, and by boredom with just standing there, zipped out into the big open and - emulating ancient line carvers and mound builders - exceeded itself, bursting upon the landscape. But sculpture, remarking its sites to coopt an "expanded field," plunged itself into an irony of dead-end proportions. While it sought to do more, its means became less. The arts of minimalist punctuation, however mighty the energies necessary to achieve their monuments, were buggered by a single question that grew duller and duller as it was more and more answered: how small a concept will suffice to signify art.

Peter Noever's deft tectonic pit pulls earth art's singeing chestnuts out of the fire by confronting them with the test they could never abide, the test of use. Embracing the swelle historic forms of geometry elegant and simple, Noever assumes the art but spurns the ethic, slaking the thirst for more than Minimalism arouses. In his loopy magnificent Burgenland dacha, he has made not simply a site, an armature for spectatorship, but has crafted a place. Here's the difference: Noever's work tests not the edge of sculpture but the edge of architecture. The arts of habitation are not excluded but attenuated, made to dance to a languorous yet electric tango of life floated to ritual.

There's a photograph of the old wine cellar to which Noever's project forms both addition and completion. Under its vault, running axially from door to door - from street to nature - is a long, long table. This table is the initiating vector of the work, the line that begs extension. It continues both as line, pure energy, burrowing between gorgeous thick retaining walls through the hillock behind, and as event, suffusing the site with conviviality. On the table, in the photograph, lies a seriality of bottles and glasses, numberless litres of wine from the

surrounding vineyards, injunctions to enjoyment. Candles flicker, revelers await invitation in, just outside the door. Noever's place exists in indispensable constellation with the activities it inspires and supports: the ruins of this place will properly entail not simply a crumbling of concrete but the shards of these bottles and glasses, and a pungent lingering aroma of all that was drunk there.

The pivot of use turns throughout. Elsewhere on the site is the toilet, easily history's most elegant outhouse. Wash water falls from a beautiful brass tap into a basin of baptismal grace. Nearby the toilet, a two holer. Like those serried plank bottles, the twoness of the thing invites a use that is, shall we say, collegial. And yet decorous: after all those glasses of sturm, one need not pee in the woods. And, at more contemplative moments, one sits in a ravishing space peering through its fissures to the landscape beyond, perfectly enframed.

Isn't this architecture's genius? This intimate union of the quotidian and the absolute vision. Noever's master of the architectonic primary, of the arts of scooping, cutting, casting, retaining, of the fundamental rituals of procession, of ascent and descent, of the skills of attachment and situation, of the frank obfuscances the natural is ever due, of transcendent use. Consummate architect, Noever invents happy ways for bodies to be in the world. And, friendly to the forms of contentment, he does not demur at the swift imprint of the imageable. Unmistakably, the pit's airborne view's the mirror of Venus. No point in making too much of this saw one thing: Noever's fond embrace of the abiding relevance of the familiar.

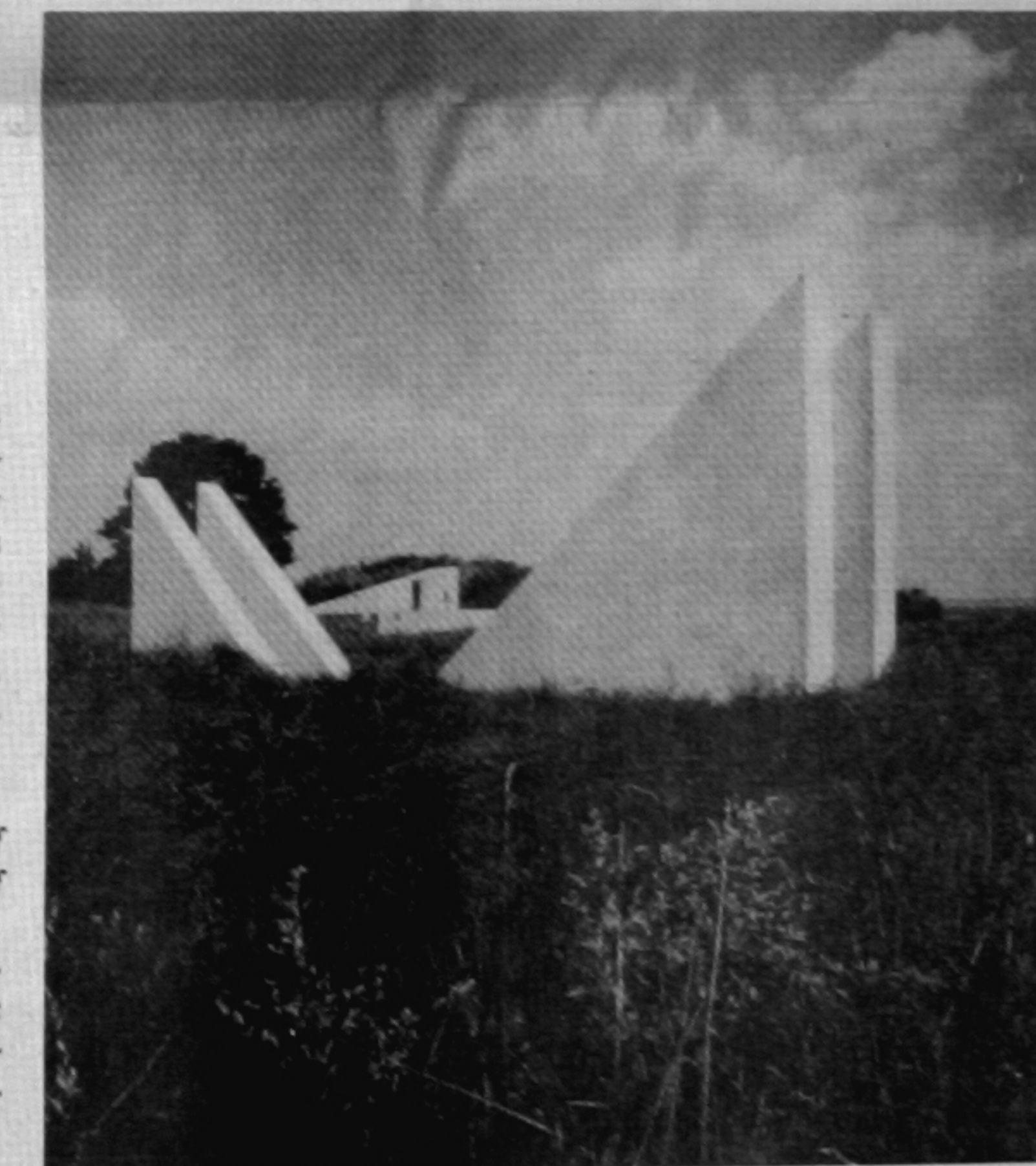
Here, then, is architecture. In and out of its place and time, about bee-buzzing afternoons as much as the conundrums of art, Peter Noever's place is assured, indelible, and very beautiful.

## Terra Noever

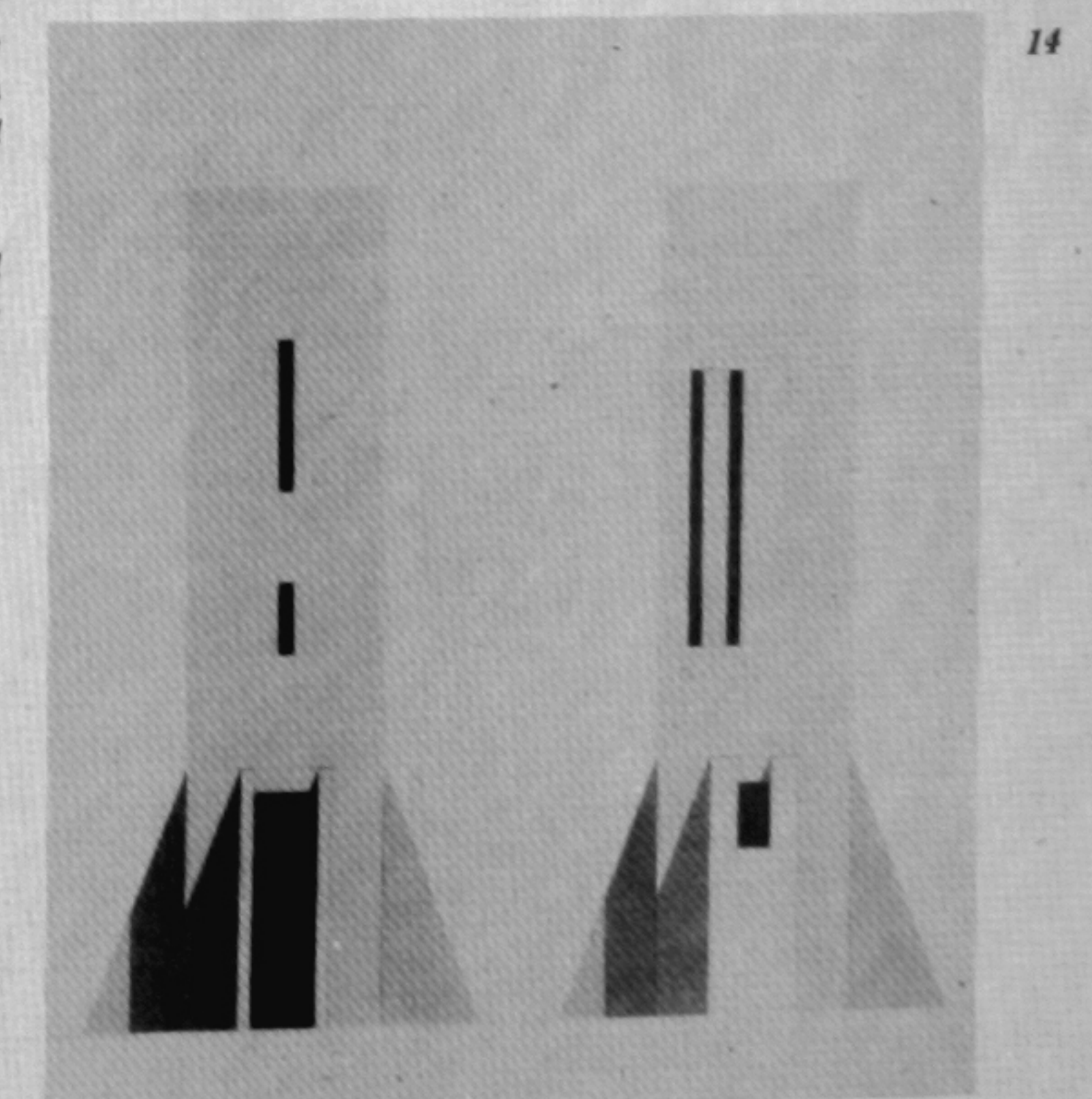
Michad Sorkin



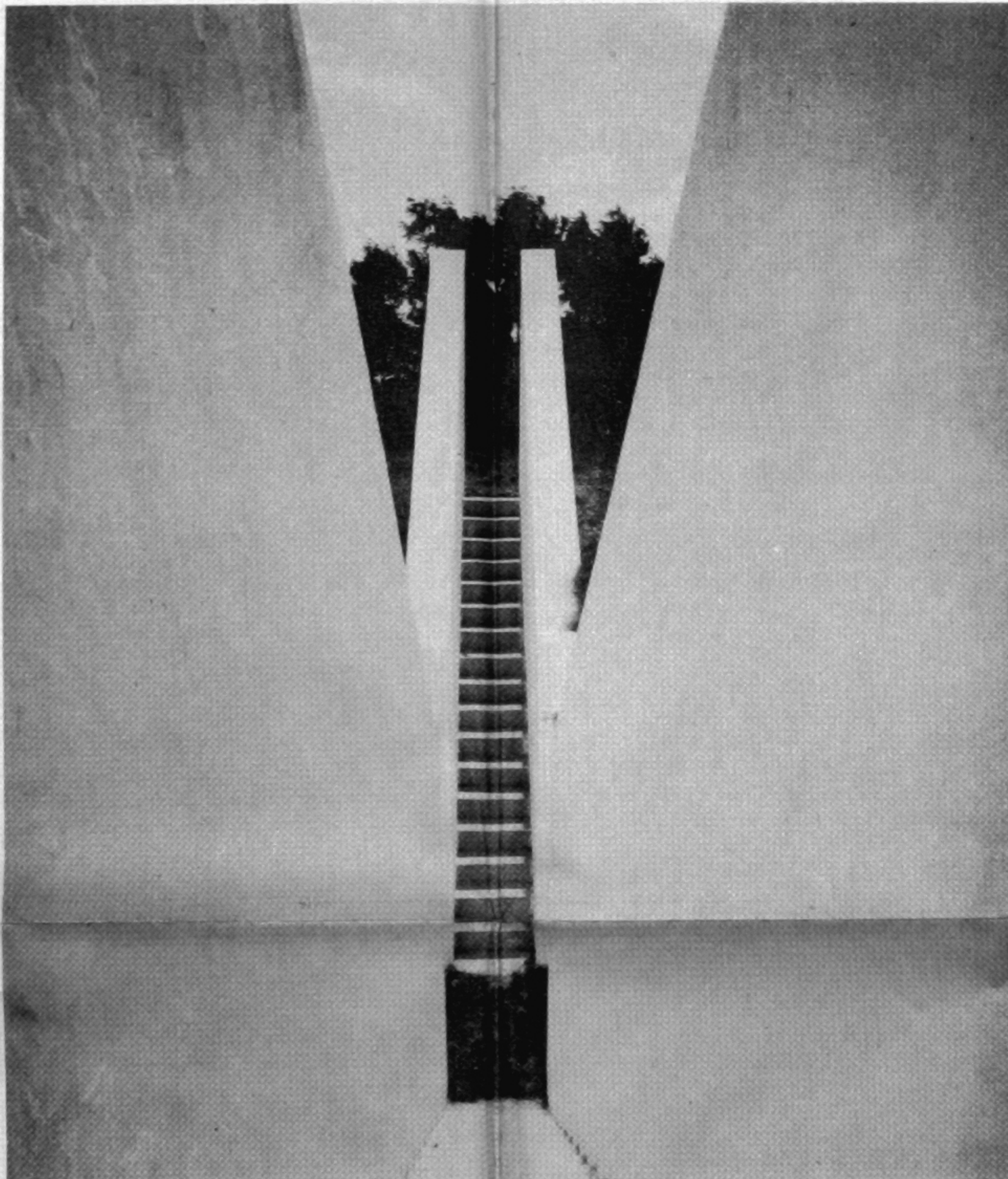
13



11



14



2

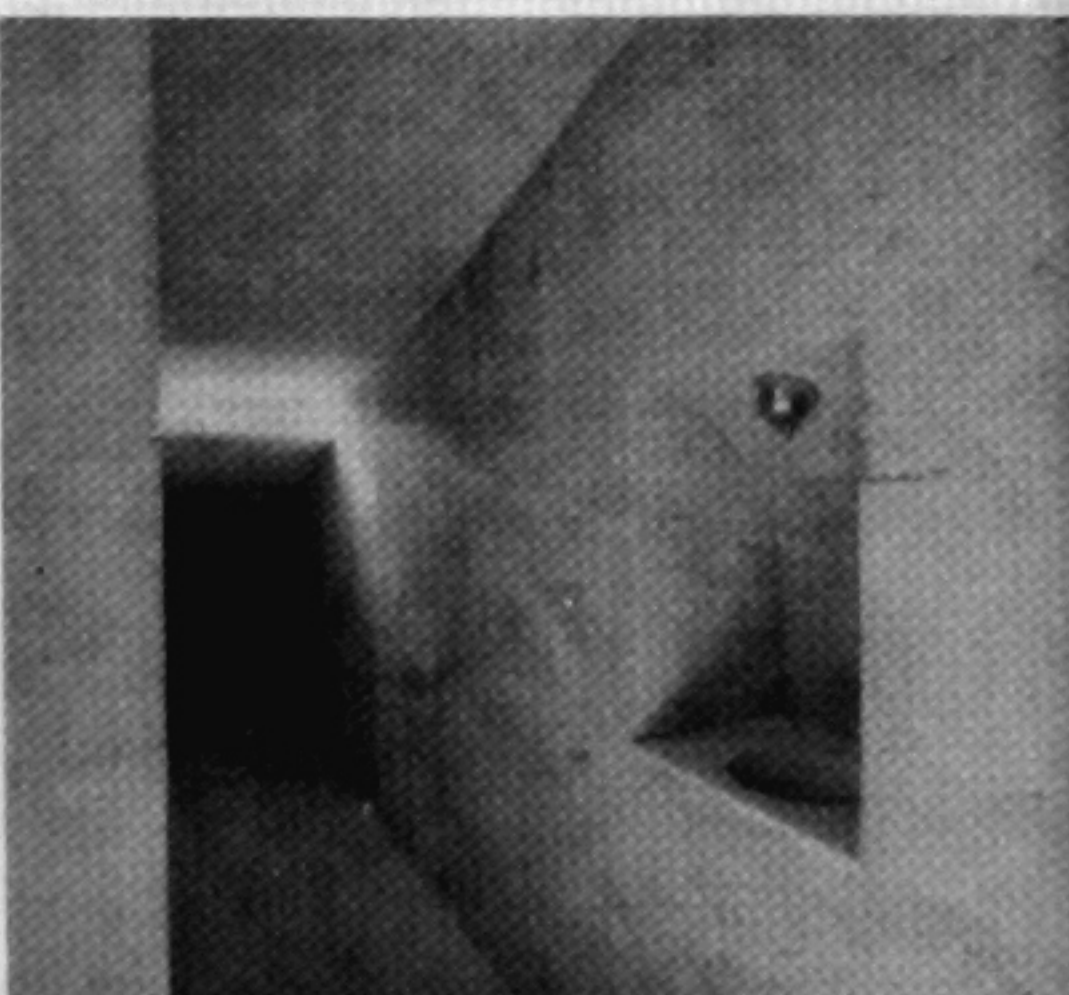
2 Wing-Stair. 1980/81

3 Interior View of the Toilet with Concrete Plateau. 1983

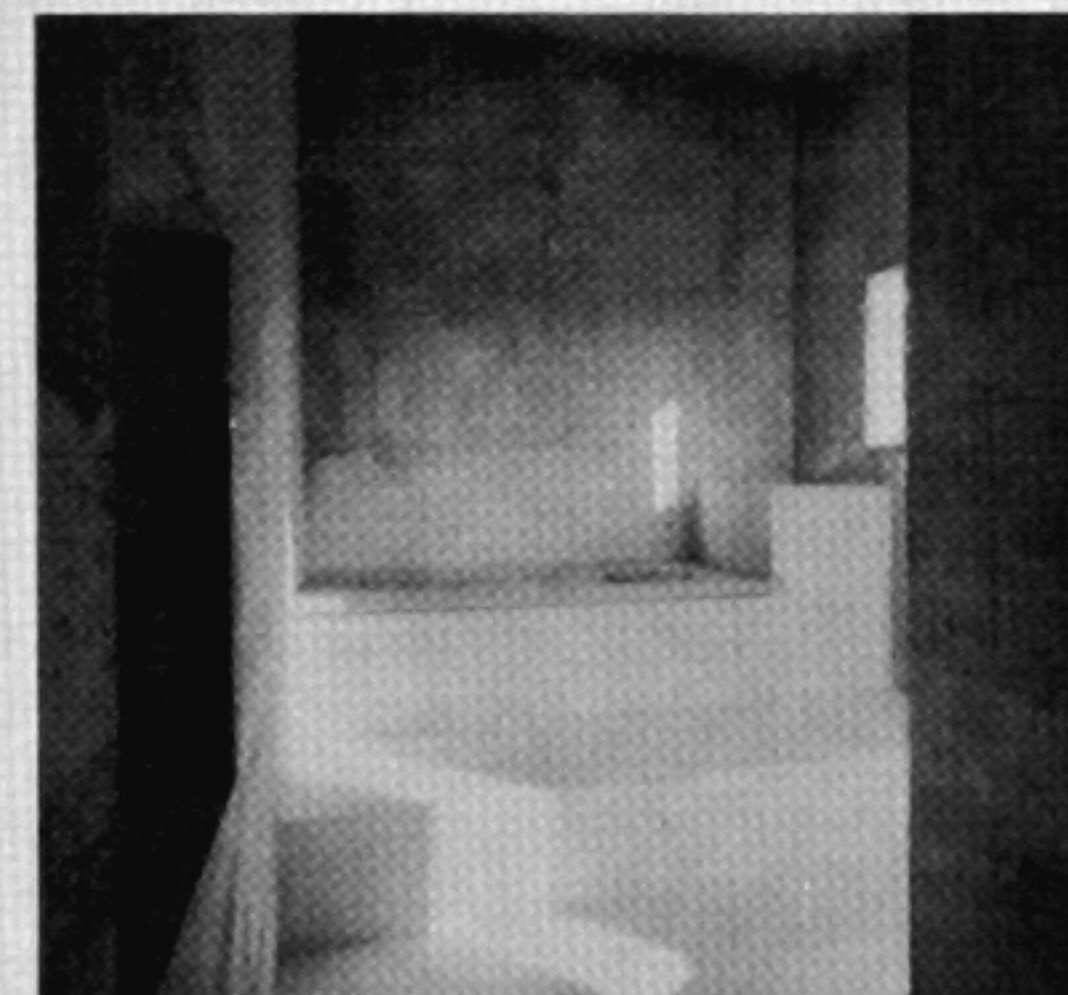
4 Interior View of the Toilet with Concrete Plateau. 1983

5 Toilet with Concrete Plateau.

6 36 Concrete Rocks in the Quarry Area. 1990



3



4



5



6